

## MERTON MUSIC

Merton Music is devoted to making rare string chamber music accessible to players at prices which will positively encourage exploration. There are 1100 items in the catalogue from 300 composers, most of whose names you will find in the border. Not all are masterpieces but very few deserve the neglect they have endured because their original publishers allowed them to go out of print. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

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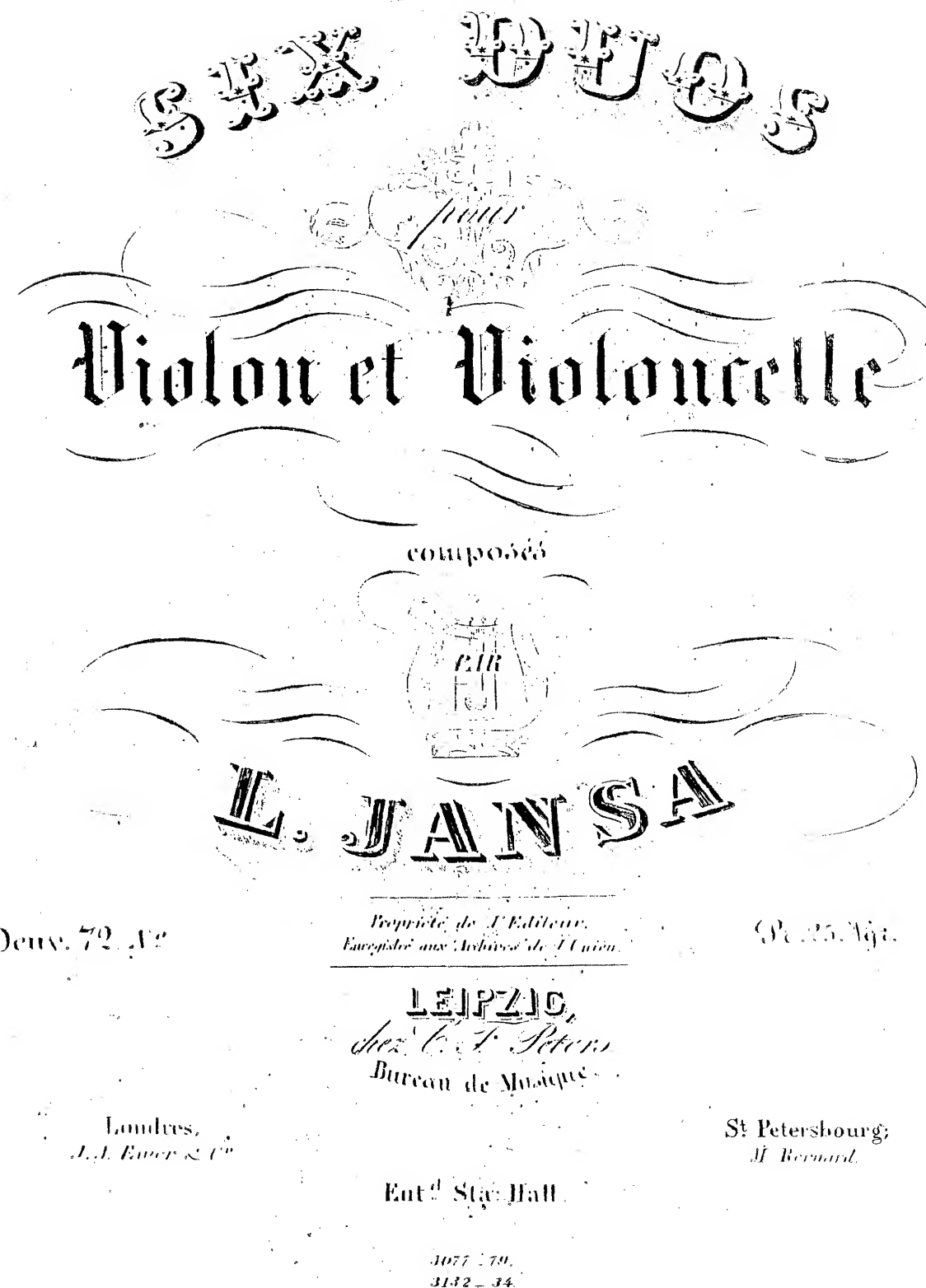
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(Prices current 2007)

VIOLIN



MERTON MUSIC

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No. 2007

## VIOLINO.

L. Jansa, Op. 72.

**DUETTO VI.** Allegro.

The musical score is written for a violin in 2/4 time, key of B-flat major. It begins with a tempo marking of 'Allegro.' and a dynamic of 'p'. The score is divided into measures, with measure numbers 10, 20, 30, 40, 50, 60, and 70 indicated at the start of their respective staves. The dynamics vary throughout, including 'p' (piano), 'f' (forte), 'cresc.' (crescendo), and 'ff' (fortissimo). The piece concludes with a final measure marked 'p'.

# VOLINO

Violino musical score, measures 90 to 170. The score is written for a single violin in G major (one sharp). The tempo is marked 'Allegro' (90). The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and accidentals. The key signature is G major (one sharp). The tempo is marked 'Allegro' (90). The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and accidentals.

Violino score for measures 180-250. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *sf*, *p*, *f*, and *cresc.*. Measure numbers 180, 190, 200, 210, 220, 230, 240, and 250 are indicated above the staff.

ADAGIO. Violino score for measures 250-260. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *p*, *cresc.*, and *f*.

Violino score for measures 260-270. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *f*, *p*, and *f*.

Violino score for measures 270-280. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *p* and *cresc.*.

Violino score for measures 160-170. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests.

Violino score for measures 170-180. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests.

Violino score for measures 180-190. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *p*, *cresc.*, and *f*.

Violino score for measures 190-200. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *dimin.*, *p*, and *f*.

Violino score for measures 200-210. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *f* and *p*.

Violino score for measures 210-220. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *f*.

Violino score for measures 220-230. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *p*.

Violino score for measures 230-240. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *p* and *f*.

Violino score for measures 240-250. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests.

Violino score for measures 250-260. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *sf*.

Violino score page 8, measures 110-160. The music is in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p*, *f*, *pp*, and *espress.*. Measure numbers 110, 120, 130, 140, 150, and 160 are indicated above the staves.

Violino score page 5, measures 30-90. The music is in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f*, *p*, *cresc.*, *dimin.*, and *espress.*. Measure numbers 30, 40, 50, 60, 70, 80, and 90 are indicated above the staves.

**RONDO FINALE.** *Allegro.*

*p*

10 *f*

20 *dimin.*

*p*

30 *f*

40

50 *decresc.* *p*

*p*

60 *espress.*

*f*

70

*f*

80 *p* *f*

*dimin.* *p*

90 *f* *p*

100 *pp* *f* *p*



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(Prices current 2007)

## VIOLONCELLO

**SIX DUOS**

*pour*

**Violon et Violoncelle**

composés

**L. JANSZ**

Oeuv. 72. 4<sup>e</sup>

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No. 2007

## VIOLONCELLO.

L. Jansa, Op. 72.

Allegro.

**DUETTO VI.**

10

20

30

40

50

60

70

80

*p* *f* *cresc.* *f* *f* *dimin.* *dolce* *ff* *p*



# VIOLONCELLO.

90  
*f*

100  
*f* *f* *f*

110  
*p* *f* *fp*

120  
*ff*

130  
*p*

140

150  
*cresc.* *f* *p*

160  
*cresc.* *f*

170  
*dimin.*

*dolce*

VIOLONCELLO.

180

190

200

210

220

230

240

250

*ff*

*p*

*f*

*p*

*f*

*p*

*cresc.*

*f*

*cresc.*

*f*

*f*

*f*

ADAGIO.

10

*p*

*cresc.*

*f*

*f*

VIOLONCELLO.

*f*

170

*p*

180

*cresc.*

*f*

*p*

*f*

190

*p*

*f*

200

*p*

*f*

210

*ff*

*FINE.*

VOLONCELLO.

Violoncello musical score, measures 110-160. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and accents. Measure numbers 110, 120, 130, 140, 150, and 160 are indicated above the staff.

VOLONCELLO.

Violoncello musical score, measures 160-210. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and accents. Measure numbers 160, 170, 180, 190, 200, and 210 are indicated above the staff.

VIOLONCELLO.

Allegro.

RONDO  
FINALE.

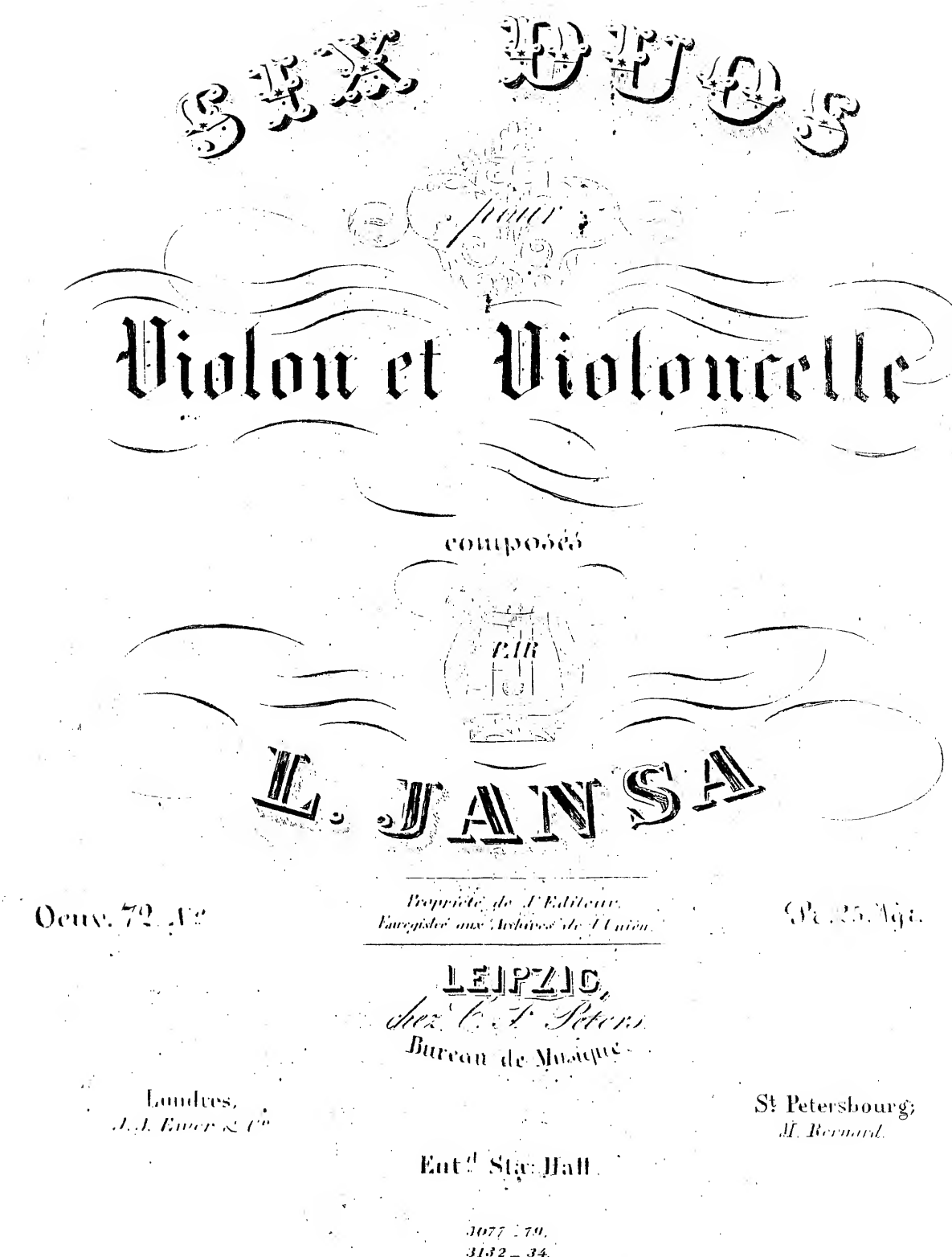
Violoncello score, Rondo Finale, measures 1-50. The piece is in 6/8 time and B-flat major. It begins with a piano (*p*) dynamic. The melody is characterized by eighth-note patterns and slurs. Measure 10 is marked with a forte (*f*) dynamic. Measure 20 is marked with a diminuendo (*dimin.*). Measure 30 is marked with a forte (*f*) dynamic. Measure 40 is marked with a piano (*p*) dynamic. Measure 50 is marked with a forte (*f*) dynamic.

VIOLONCELLO.

Violoncello score, Rondo Finale, measures 51-100. The piece continues in 6/8 time and B-flat major. Measure 60 is marked with a piano (*p*) dynamic. Measure 70 is marked with a forte (*f*) dynamic. Measure 80 is marked with a piano (*p*) dynamic. Measure 90 is marked with a forte (*f*) dynamic. Measure 100 is marked with a piano (*p*) dynamic.

Leopold Jansa (1795 - 1875) was a Bohemian violinist and composer. He was a member of the Imperial Orchestra in Vienna and in 1834 was appointed musical director and professor of the violin at the University of Vienna. Among his pupils was Wilma Neruda who became Lady Hallé and was the first female violinist to establish a truly international reputation. He became the leader of the famous Schuppanzigh quartet after the death of Ignaz Schuppanzigh..

In 1851 he was invited to London as a member of the jury of string instrument specialists at the Great Exhibition, and while there took part in a concert in aid of Hungarian refugees, failing to take account of the fact that it was his employers in Vienna who had caused the Hungarians to leave. The Imperial Court were not amused, deprived him of his rank and banished him from Austria. For nearly 20 years he enriched the musical life of London as player and teacher. He was pardoned in 1868 and returned to Vienna in 1870



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